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Record Supplement

for

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ABBREVIATION INDEX

AL	Allegro (USA)	LUM	Lumen (France)
AS	L'Anthologie Sonore (France & USA)	MC	Musicraft (USA)
BAM	Boîte à Musique (France)	MER	Mercury (USA)
C	Columbia (USA & Europe)	OL	L'Oiseau Lyre (France)
CET	Cetra (Italy)	P	Parlophone (England)
CH	Concert Hall (USA)	PAR	Paraclete (USA)
CLP	Columbia Long Playing (USA)	PAT	Pathé (France)
CMM	Columbia Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria Set (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
DE	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
IRCC	International Record Collectors Club (USA)	VM	Victor manual Set (USA)
INT	International (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

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THE GRAMOPHONE SHOP, Inc.

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Record Supplement for September, 1948

No. 9

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ALBENIZ (ISAAC MANUEL)

Iberia — Books One & Two, Claudio Arrau, piano.
Five 12" records (10 sides) in set CMM-757;
price complete with album \$7.25 (automatic
only).

THE music of Albéniz may be characterized by the title of the first piece of the "Iberia" Suite, "Evocación" (Evocation). It summons forth qualities intrinsic in occidental life without creating anything new in itself. And what are evoked are the exotic and sensuous colors, the strikingly subtle though nervous rhythms, the variegated yet external character of the composer's native Spain. All this is filtered through a fluent and responsive human specimen to such an obvious degree that the existence of a markedly individual musical personality cannot be denied. Yet in no sense is "Iberia" deeply personal art. The Catalan composer evokes nothing beyond the immediate world about him, albeit for that perceived but limited world there is nowadays no shortage of admirers. The list might well be headed by no less a figure than Claude Debussy, were he alive today, for the record reveals great admiration for the music of his Spanish contemporary. It is an admiration easily understood since "evocative" pianistic tone-painting so closely approximates Debussy's musical ideal, impressionism. Albéniz's reciprocal appreciation of Debussy's music, the attractiveness of French Impressionism for him, and the gradual shift in emphasis from nationalistic opera to the later (but no less nationalistic) piano suites, can be explained in the same terms.

"Iberia" is one of these later works. It consists of twelve piano tone poems divided equally into four Books, the contents of Books I & II being as follows: Evocación; El Puerto (The Port); El Corpus en Sevilla (Corpus Christi Feast Day at Sevilla); Rondeña (A variety of the Fandango derived from the place of its origin, Ronda); Almería (The Mediterranean seaport town); Triana (A Seville suburb); These are the first recordings of most of the listed pieces, as well as the first time any of the books has been recorded in their entirety. Presumably the set will be completed should this first half be well received.

To judge only from the performance of Claudio Arrau this seems a certainty. His recording of the music of the classic composers has never been wholly satisfactory, but here the ability to produce delicate nuance and subtle rhythmic effects is employed to a great advantage. In fact to listen to these records is to marvel at the manual dexterity possible to the human apparatus. The surfaces are nicely quiet, although more room resonance in the recording would have given the piano the warmth of sound it should have.

ALFANO (FRANCO)

Symphony No. 2 in C major, EIAR Symphony Orchestra of Turin conducted by Fernand Previtali.
Four 12" imported records (8 sides) Nos. CET-CB20306/9; price complete with album \$11.48
(available only in manual sequence).

NOTWITHSTANDING an opera, "Risurrezione" produced with some success in 1925 by the Chicago Civic Opera Company and a prodigious catalogue of instrumental as well as stage works, Alfano is known best for completing Puccini's last opera, "Turandot" — this in spite of being acknowledged as "one of the greatest living Italian composers." The explanation lies in the music, for while avoiding the often empty theatricality of the "verismo" school, and as well the banalities evident in so popular a composer as Respighi, Alfano has also eschewed the native lyricism of his inherited tradition. Instead one hears the darkness and passion of German Romanticism, and this is a phenomenon only partly explained by his extended period of study at Leipzig. These observations are especially pertinent to the Second Symphony whose three movements — Allegro, Adagio, Finale a la Marcia were premiered at the Florence Festival of 1934, and are here recorded for the first time.

It is a curiously interesting score, abounding in contradictory musical qualities. The pastoral impulse is pitted against the heroic; extended passages of purely tonal music vie with those of a restless and often chaotic chromaticism; impulsiveness opposes a strong desire for form; the bent towards lavish orchestral color exists side by side with at-

tempts at textural clarity. He who hears this compellingly performed and well recorded symphony cannot but be stimulated by a strangely eclectic musical personality, and it is to be hoped that there will at least be a few enterprising music lovers who will want to venture off the beaten path.

BACH (JOHANN SEBASTIAN)

Fantasia and Fugue in D major (Peters Volume IX, No. 3). Guiomar Novaes, piano. Two 10" records (4 sides) in set CMX-298; price complete with album \$2.90 (automatic only).

THE title listed above derives perhaps more from the "fantasy" of the first editor than the intent of Bach, since the words "Fantasia and Fuga" appear in none of the Bach manuscripts but only upon a much later copy. Both from the standpoint of form and keyboard style, this endeavor more properly belongs with six other "Toccatas & Fugues" and it has been so considered by editors of almost all but the Peters firm. Even "Toccatas & Fugues" however does not fully convey its formal complexity, the abrupt though planned shifts in style. The opening is in the true "Toccatas" manner, built on rapid scale and arpeggio passages. It is succeeded by a long imitative "Allegro" section, the remainder consisting of two fugues each framed in recitative-like utterances. Such a structure, showing the traces of the old "ricercar," enables us to say that we are presumably dealing with an early keyboard work. Yet let it not be said that this is a "minor work." Such a label cannot have any meaning when applied to a composer like Bach, who characteristically in the "toccata," the most intrinsically loose form he worked with, can produce a concentration of mind and spirit worthy of the largest forms.

The composition in question has already attracted the attention of five recording artists. Why then a sixth? It is a question that demands an answer. Certainly of sheer quantity there is little lack despite the mass of unexplored keyboard music and the existence of too many recorded compositions as fragments rather than wholes. It is quite another matter when quality is considered. Here the shortage is truly acute. Of the recordings of the "D major Toccata" heard by this reviewer, none have been adequate. That by Yella Pessl (CX-70) is not even worthy of serious consideration. Edwin Fischer (G-DB5687/8) reads into Bach a romantic passion as tasteless as it is false. Even the debatable Wanda Landowska (G-DB5047/8) is in this work guilty of certain extravagances. Her fondness for harpsichord color (particularly for heavy bass coupling) works against voice clarity; her normally legitimate rhythmic hesitations are employed here to an excessive degree — she finds drama where there exists good spirit and philosophical repose.

All of which brings us to Mme. Novaes, a Brazilian pianist whose recordings face for the first time the acid test of a Bach performance. And happily a success can be reported. It is not pretentious playing and thereby it has an immediate head start. (Even these days it should be no insult

to say that one finds in the music more Bach than Novaes.) By keeping the dynamics at a fairly even level, the pianist has properly allowed the composer to build his own "crescendos." The remainder of the dynamic effects are correctly of the plateau variety. Tempi are generally steady and appropriate notwithstanding undue haste in the final fugue. Neither drama nor sweet sentimentality has been "interpreted" into the score. For all these fortunate omissions and because of the mind and insight that directed them, the spirit of Bach is the more discernable.

BEETHOVEN (LUDWIG VAN)

Quartet No. 6 in B flat major, Op. 18, No. 6. Budapest String Quartet. Three 12" records (6 sides) in set CMM-754; price complete with album \$4.75 (automatic only).

BEETHOVEN'S early works need no apology. This thoroughly engaging quartet, so often awarded last place among the great sixteen, suffers only by comparisons as unnecessary as they are often unjust. The endeavor has all the "classic" attributes, and to boot the bold adventuresomeness, the buoyant good humor, the youthful optimism of an artist eager to pit himself against the world.

And a new recording has long been overdue. Ever since Victor discontinued the excellent performance by the Coolidge Quartet (now reorganized under the name of its leader and first violinist, William Kroll) none has been available in domestic lists, and only a very ancient and lamentable one by the Léner Quartet (C-GQX 10428/30) present among the imports.

Since critics have long since exhausted superlatives in writing about the Budapest Quartet, this reviewer decided it was high time to at least try to uncover a few deficiencies. Fortunately, such a task did not prove an easy one even when armed with a carefully studied score. Those offended by the halo surrounding this ensemble might be able to find a few tempi exaggerated or occasionally question the reading of certain dynamic markings in the score, but most of us will not allow a blemish or two, real or pretended, to interfere with our enjoyment of so excellent a performance. The Coolidge Quartet performance however need not be discarded; it compares very favorably. As a matter of fact the old Victor recording has a warm and blended sound not present in the new set. But by all means, lovers of chamber music should have this quartet.

BOCCHERINI (LUIGI)

Quintet in C major, arranged for string orchestra by Lauterbach. String Orchestra conducted by Carlo Zecchi. Two 12" imported records (4 sides) Nos. CET-BB25114/5; price complete with album \$6.24 (manual sequence only).

ORCHESTRATING an intrinsically chamber work is a sure way to destroy its intimacy, to increase inertia to the detriment of spirit — in short, to fundamentally alter the character of the music. This quintet however, in common with much of Boccherini's music, lacks those qualities that com-

bine to make chamber music. It is therefore defensible to enhance the divertimento character it does have, by a small orchestra performance. This is what occurs on these well recorded discs, and even if the ensemble is somewhat larger than it should be, the result is music of no great personal depth, but clean and pleasant to mind and ear. At the very least it should prove a welcome relief from the steady diet of Romantic "blood and thunder" now the main bill-of-fare offered by the domestic companies to the record-buying public.

BORODIN (ALEXANDER)

Symphony No. 2 in B minor. Chicago Symphony Orchestra conducted by Désiré Defauw. Three 12" records (6 sides) in set VM-1225; price complete with album \$5.75 (automatic sequence: VDM-1225; \$4.75).

ONE need not have a high opinion of a musical composition to insist that if it is worth hearing at all, it is worth hearing complete. The cuts made in the second movement of this symphony are musically indefensible; even less so is the absence of any mention of this surgery in the program notes. Fittingly enough one finds that the performance is on no higher level than the practices stated above: it is a coarse reading, emphasizing precisely the weakest features of a blustering score. The best recording of this popular concert symphony is by the Hallé Orchestra under the command of the versatile Mr. Lambert (C-DX1125/8).

BRAHMS (JOHANNES)

Concerto in D major for Violin and Orchestra, Op. 77. Ginette Neveu, violin, and the Philharmonia Orchestra conducted by Issay Dobrowen. Five 12" imported records (9 sides) Nos. G-DB11145/9S (last side blank); price \$12.48 (Also available in automatic sequence: G-DB9126S-30).

THE Brahms violin concerto has been subjected to so many readings on records that one often suspects that the bottom of the market has been reached. One finds however, that consumer interest is maintained at a higher level with each new album, and each seems to find its own set of admirers. So it will undoubtedly be the case with the present endeavor by this youthful violinist. And youthful too is the performance, ever striving for a more compelling effective phrase, a more tightly drawn vibrato, a louder fortissimo, a more faint and haunting pianissimo. This is a romantic view of a concerto whose composer set his sights on his classic predecessors. The recording is of a degree of excellence in keeping with the high standards of the "His Master's Voice" label.

DEBUSSY (CLAUDE)

Jeux — Poème dansé (Ballet). Symphony Orchestra of the Rome Augusteo conducted by Victor de Sabata. Two 12" imported records (4 sides) Nos. G-DB6493/4; price \$5.24.

THE last large orchestral work by the high priest of Impressionism on records at last. Presumably one should find here the culmination of Debussy's

musical ideal, but while orchestral color is strewn all about in the most lavish manner, a first hearing is a disjointed experience, which only slowly begins to make sense. One can have no reservation as to the performance. Under the deft control of de Sabata, the Augusteo Orchestra sounds like the first-rate ensemble it is, and the recording is perhaps the most brilliant job ever to come from HMV's Italian studios.

DIAMOND (DAVID)

Music for Shakespeare's "Romeo and Juliet" (1947) (5 sides) & Overture to "The Tempest" (1944), (1 side). The Little Orchestra Society conducted by Thomas K. Scherman. Three 12" records (6 sides) in set CMM-751; price complete with album \$4.75 (automatic only).

AFTER a "Declaration of Independence" from the influence of his former teacher, Nadia Boulanger, this composer meandered about the stylistic wilderness of the 20th century and in true pragmatic fashion settled on what worked for him: the nineteenth century ideal of program music. Hence the Shakespearian base of his first important record album.

If Shakespeare was intended, his spirit is hard to find. This is music of the faithless, bewildered "Machine Age," and one senses more of the instinct to external power than internal peace. Certain passages are not without their debt to many diverse influences — to mention here only a few: the English moderns, the home-grown sentiment one finds in the American ballad, and often the sense of plaintive yet brilliant color of the emotional Russians. Indeed the very ease with which Diamond has taken on such diversity shows at the very least a sure-fire talent that may yet absorb its eclectic components.

Thomas K. Scherman's ensemble may be small in numbers but it has not a chamber sound on records. Rather one thinks one hears a symphony orchestra more clearly recorded. One thing is certain; it is highly competent band controlled by a steady hand.

Columbia is to be commended for making modern American music available on records.

DVORAK (ANTONIN)

Five Slavonic Dances, arranged by George Szell. The Cleveland Orchestra conducted by the arranger. Three 12" records (6 sides) in set CMM-756; price complete with album \$4.75 (automatic only).

CONTENTS:

- No. 1, C major (Presto) Op. 46, No. 1,
- No. 3, A flat major (Allegretto scherzando), Op. 46, No. 3
- No. 8, G minor (Presto) Op. 46, No. 8,
- No. 10, E minor (Allegretto grazioso) Op. 72, No. 2
- No. 15, C major (Allegro vivo) Op. 72, No. 7.

A good selection from the numerous "Slavonic Dances" performed with gusto by a conductor of Czech parentage and great musical authority. The

recording is in keeping with Columbia's new high standards and the album can be highly recommended.

The Spectre's Bride, Cantata for Soli, Chorus & Orchestra, Op. 69 — Where art Thou Father Dear? Isobel Baillie, soprano (in English), and the Philharmonia Orchestra conducted by Sir Malcolm Sargent. 12" imported record (2 sides), No. C-DX1471; price \$2.62.

ISOBEL BAILLIE has so long been associated with music in the English tradition of oratorio, song and madrigal, and her voice has so much that nicely impersonal sound, that it is strange to think of her at home in the music of the Romantic composers. Yet this she seems to be, and the restraint and artistry she brings to Dvořák is all to the good. A fine disc, well recorded on quiet surfaces.

FALLA (MANUEL DE)

Seven Popular Spanish Songs, Carmen Torres, soprano, with John Newmark piano. Two 12" records (4 sides) in set VM-1223; price complete with album \$4.50 (automatic sequence: VDM-1223; \$3.50).

TORRES may be the name of this unique singer, but torrid is the style in which she sings. Though not "hot music," it is delivered with an implied intensity that makes even its quiet portions intensely alive. Señorita Torres is in direct competition with the well known Conchita Supervia (P-P52) performance and it must be said that she does not suffer the comparison. All seven songs (El paño moruno, Seguidilla, Asturiana, Jota, Nana, Canción & Polo) are sung with controlled fervor and in keeping with the special demands made by art settings of popular songs. The piano part is in capable hands and the engineers have properly allowed us to hear all of its fascinating detail.

The Three-Cornered Hat — Three Dances, The Philharmonic Orchestra conducted by Alceo Galliera. Two 12" records (4 sides) in set CMX-297; price complete with album \$3.50 (automatic only).

THE three dances, Los Vecinos (The Neighbors), Danza del molinero (The Miller's Dance), and Danza final (Final Dance), from "El Sombrero de tres Picos" have long been record favorites. This set has no particular musical advantages over others now available, although it is in no way inferior to them. It takes however a commanding lead over the Fiedler-Boston "Pops" version (VM-505) and the one the National Symphony Orchestra under Jorda (D-K1335/6) largely by virtue of superior modern recording — in this kind of music a weighty consideration.

La Vida Breve — Vivan los que Rien (Act I), & Allí esta riyendo (Act II). Victoria de Los Angeles, soprano (in Spanish) and Philharmonia Orchestra conducted by Stanford Robinson. 12" imported record (2 sides) No. G-DB6702; price \$2.62.

DESPITE several instrumental excerpts and transcriptions of one kind or another, there has been no vocal selection from de Falla's two-act opera ever since Victor discontinued the interesting Lu-

crezia Bori disc containing the first of these two arias. The present disc, sung with all the passionate abandon and vocal magnificence that the music demands and accompanied by a first rate conductor, will be cordially welcomed by many collectors. Brilliant resonant recording.

HONEGGER (ARTHUR)

Sonatina for Clarinet & Piano (1 & 1/2 sides) & GABRIEL PIERNE: Canzonetta for Clarinet & Piano (2/3 side). Louis Cahuzac, Clarinet and Folmer Jensen, piano. 12" imported record (2 sides) No. C-LDX3; price \$2.62.

LAST month we offered two Honegger works imported direct from France. This interesting disc has just arrived from Copenhagen, a place from which have come many other magnificent records, and it is a welcome follow-up item. The music however is in much different vein from the bright concerto and the three delicate psalm settings offered for August. The "Sonatina" dates from the early twenties, the same years during which Honegger wrote his dramatic Psalm, "Le Roi David," and with all its compactness of form, has much of the same sombre color and dark outlook of the latter work. The clarinet is used in its extreme range with special advantage being taken of the "chalumeau" register, and the piano trails in arpeggiated imitation. The harmonic style veers towards the atonal, but that is not the point of emphasis in this work. It is rather the complex but transparent contrapuntal web, together with the desire for balanced form that Honegger is seeking. The Pierné "Canzonetta" must have been chosen only from a consideration of record space; it is an innocuous little tidbit, pleasant to the ear, but hardly a fitting companion for the substantial Honegger work.

A highly interesting disc, it is here played with great understanding and finesse by two Danish artists. The shellac record pressed in England sounds as if it has no surfaces at all, & the Danish recording has the wonderfully quiet realism that does not advertise its high frequency notes by distortion.

LALANDE (MICHEL-RICHARD DE)

De Profundis, Psalm for soli, chorus, organ and orchestra. Martha Angelici, soprano, Yvonne Corke, mezzo-soprano, Eliette Shenneberg, contralto, Jean Planel, tenor, Louis Noguera, bass, Chorus of the Jeunesses Musicales de France (in Latin), Colonne Orchestra, & H. Roget, organ under the direction of Louis Martini. Five 12" imported records (10 sides) Nos. PAT-PDT139/43; price \$13.10 (manual sequence only).

MICHEL-RICHARD DE LALANDE (1657-1726) has appeared on records only in recent times. Besides this monumental work, regarded by men who have studied this composers work's as his "chef d'oeuvre," there exist but two other recorded examples of his art, neither of which have the stature of the "sacred" composition under question. It was in fact a hearing of two other pieces which Lalande wrote for "Louis Quatorze" "surintendant" of the Royal Chapel that first exposed this re-

viewer to the actual sound of the French composer's works. These two motets, performed here in New York this past winter by Arthur Mendel and his "Cantata Singers" aroused high hopes which these records have fully justified.

In time, Lalande finds himself wedged in between two other more famous giants of French music, Lully and Rameau, and the time in which he lived has often tempted writers to attribute to his music the highly ornamented and often delicately playful style of the French "Rococo." Nothing could be farther from the truth. If anything, one finds the opposite: economy of means, simplicity of expression and the most tightly woven polyphonic texture imaginable. Perhaps it is heresy, but, it might well be suggested that as human being and composer, Lalande more properly belongs to the wonderful Bachian world of bright faith, deep insight and hard work. Only a man who accepts as his source of faith — and hence his strength — a God (more modern equivalents: mind or spirit) existing outside of his own being, can polish off a "Requiem eternam," the last movement of the "De Profundis," with the concluding and so supremely joyous "Lux perpetua." And the quietly confident "chorale" endings of Bach's cantatas provide a spiritual parallel. In the dynamic individual world germinating in France during the last years of Lalande's life and asserting itself with the French Revolution, man had to find a new kind of faith. Beethoven, having discarded external spiritual dominion, has to contend with himself for the individual God he created within, and this is what one may hear in the "Dona nobis pacem" from the "Agnus dei" of his "Missa Solemnis."

There of course are points of difference between Bach and Lalande, not the least being the completely different external worlds in which they lived; Bach is identified with the non-national spiritual world of Germany; Lalande with the hegemony of the "Roi Soleil." Yet to both the world was stable and its respective truths universal. It is hence not without some meaning that, in a time of great seeking after new dynamic and individual forms (the sonata and symphony), both of these men created in highly arched and symmetrical structures.

Words need not be idly spent in describing this performance. There are minor points in both recording and performance that might be objected to by more fastidious listeners than this one, but the music can be wholeheartedly commended to those who have entered Bach's universe and want to view it from another window. My only fear is that the limited number of copies available will not be able to satisfy all of those who will gain strength and courage from this composition.

LIADOV (ANATOL)

Berceuse. See under TCHAIKOVSKY: Serenade.

MAHLER (GUSTAV)

Kindertotenlieder. Heinrich Rehkemper, baritone, and orchestra conducted by Jascha Horenstein. Three 12" records (6 sides) in set VOX-644; price \$7.00 (automatic only).

MUCH sought after, and for years unobtainable on this side of the Atlantic, this cycle of five songs to the texts of Rückert is once more available — on this occasion in a Vox re-pressing from the Polydor masters.

MONTEVERDI (CLAUDIO)

Madrigals & Selected Works (edited by Nadia Boulanger). Mmes. Jean de Polignac, I. & N. Kedroff, G. Peyron, L. Rauh, Mm. Paul Derenne, Hugues Cuenod, Doda Conrad, ensemble of women voices (in Italian) and strings under the direction of Nadia Boulanger (Mme. Boulanger at the piano). Five 12" imported records (10 sides), Nos. G-DB5038/42; price \$13.10 (manual sequence only).

CONTENTS: Amor; Ardo: Il ballo dell'ingrate; Chiome d'oro; Ecco mormorar l'onde; Hor ch'el ciel e la terre; Lasciatemi morire; Ohimè dove il mio ben; Zefiro torna.

WE relish this historic set of records (domestic set: VM-496) to advise our readers of the arrival of a limited quantity of the superior English pressings in manual sequence.

MOZART (WOLFGANG AMADEUS)

Die Entführung aus dem Serail, K. 384 (Act I) — Ach ich liebte, war so glücklich (1 side) & THOMAS: Mignon (Act II) — Polonaise: Je suis Titania (1 side). Gwen Catley, soprano (in English) and orchestra conducted by Hugo Rignold. 12" imported record (2 sides), No. G-C3696; price \$2.00.

Die Entführung aus dem Serail, K. 384 (Act I) — Wer ein Liebchen hat gefunden (If you ever found a sweetheart). Oscar Natzka, bass (in English), and orchestra conducted by Warwick Braithwaite (1 side); OTTO NICOLAI: Die Lustigen Weiber von Windsor (The Merry Wives of Windsor) — Drinking Song. Oscar Natzka, bass (in English) with Chorus and Covent Garden Royal Opera House Orchestra conducted by Karl Rankl (1 side). 12" imported record (2 sides), No. C-DX1473; price \$2.62.

It has always seemed that there is more intrinsic unity between Mozart & Mozart than between Mozart & Nicolai, Mozart & Thomas, Natzka & Natzka or Catley and Catley. But these are the ways of the commercial companies, and without really knowing, one can suspect that in England too there are anti-trust laws. Yet one cannot help regretting the tasteless coupling here displayed, especially since the vocal art is on a really high level.

Miss Catley equipped with a light pleasing voice comes through the Mozart aria with flying colors and without any laboring in the beautiful closing coloratura sections. (The English text by Furber, however, is a new one to me. "I was heedless in my rapture" seems to imply something not in the original.) The famous Mignon Polonaise is even better; it has all the precision of attack that Lily Pons has given it (on V-17232) and some warmth to boot.

Oscar Natzka has a vibrantly rich voice used with good effect in both selections. In the Mozart however, there is a slight tendency toward dragging, which if it emphasizes the sense of the text, does not help that of the music. Both records are well recorded although the HMV disc has a more compact controlled sound, and both records have surfaces of the quiet normally found in vinylite.

Sonata No. 15, in C major, K. 545 (3 sides) & Allemande and Courante from unfinished Klavier suite, K. 399 (1 side). Eileen Joyce, piano. Two 12" imported records (4 sides), Nos. P-E11442/3; price \$4.20.

STRANGE to say, this is the only recording in current catalogues of the now-famous "In an 18th Century Drawing Room" sonata. To be quite blunt, there needn't be any for quite some time. And it will come as a shock only to those who do not know the man Mozart (if not, we can supply Alfred Einstein's excellent study) to learn that this deceptively simple work was written in 1788, but three years distant from his "Requiem" and his death. My only criticisms of the performance here recorded are the few retards taken a shade too freely in the slow movement; a little more tenseness in general would help as well.

The odd-side is occupied in a way that is most commendable: it slips in a Mozart work that would otherwise go recorded. The two movements from this unfinished suite are an interesting by-product of Mozart's discovery of the works of Bach, his carefully study of their style and his attempt to incorporate certain of its features into his own works. It has most interesting results in the later works.

This is a highly recommended pair of discs on which the piano has the warm but firm tone it should.

NICOLAI (KARL)

Die Lustigen Weiber von Windsor (The Merry Wives of Windsor) — Drinking song.

See under MOZART: Die Entführung aus dem Serail (Act I).

NIELSEN (CARL)

Concert for Clarinet & Orchestra, Op. 57. Louis Cahuzac, clarinet, and Royal Theatre Orchestra conducted by John Frandsen. Three 12" imported records (6 sides), Nos. C-LDX7000/2; price \$7.86 (available at present only in automatic sequence).

A first hearing of a work by a modern composer new to this reviewer invariably brings to mind some of the influences at work in the creation of the music under question. Whether this is true because of an abstruseness native to modern music, its almost intended difficulty, or, because modern music itself has not developed a spiritual identity, is a hotly debated question. One can only report that Nielsen has much of the French restraint; yet he sounds like a diminutive Richard Strauss

not unmixd with a little Griegian sweetness, the latter two eclectic elements being toned down by dissonance. It is without a doubt highly competent music, well organized formally, although, its atonalism makes absolutely no sense to this reporter.

One is always at a loss to describe the almost universal excellence of Danish artists and recording engineers. This is a concerto that will fascinate the "avant-garde" music lover.

OFFENBACH (JACQUES)

Gay Paris: A Phantasy on the Operettas of Offenbach, arranged by Rudolph Goehr. Lamoureux Orchestra conducted by the arranger. Two 12" records (4 sides) in set VOX-643; price complete with album \$3.50.

CONTENTS: Orfée aux Enfers; La belle Hélène; La grande Duchesse de Gerolstein; La Vie Parisienne.

La Périchole — O, mon cher amant, je te jure; Mon Dieu, que les hommes sont bêtes; Ah quel dîner; Je t'adore (3 sides) & Les Contes d'Hoffmann (Act II, Scene I) — Entr'acte and Barcarolle (1 side). Jennie Tourel, mezzo-soprano (in French), and orchestra conducted by Maurice Abravanel. Two 10" records (4 sides) in set CMX-209; price complete with album \$2.90.

WHEN two Offenbach albums appear in one month things are looking up, for this composer really knew how to write for his then "bourgeois" masses. His music is in the best tradition of the French "opéra-comique," a genre whose counterpart exists in most countries of occidental culture. It pokes fun at everything under the sun, and in Offenbach did not even fear to ridicule the pretentious "Second Empire."

A good part of this spirit is present in both albums. Rudolph Goehr has done a tasteful job in making his selections and in the bright but modest kind of scoring employed. His codas and bridge passages between various excerpts, however, can be picked out without benefit of score; they just do not fit. But that is not a major matter here. The music is played with infectious spirit and the recording is first class, and by the best French standards. The VOX pressings are nicely quiet.

The Jennie Tourel album contains a choice selection of songs from an amusing farce-operetta, none of which would otherwise be available. The opening aria is priceless; this shrewd artist sings it with such a wonderful excess of expression as if on purpose to mock the often maudlin sentimentality of "Grand Opera" love scenes. The one, but serious indiscretion occurs on the last side where Mme. Tourel follows the unfortunate example of Jascha Heifetz (Bach: Violin Concerto in D minor—VM-1136) in over-recording herself in the "Tales of Hoffman" duet. Was it artistic egocentrism or could not Columbia afford a suitable vocal partner? Yet this too is an album well worth having, and it is recorded luxuriantly on quiet surfaces. The balance between orchestra and soloist is excellent.

PALESTRINA (GIOVANNI PIERLUIGI DA)

Missa Papae Marcelli, six-voice a cappella mass. La Société des Chanteurs de St-Eustache (in Latin) under the direction of Père Emile Martin. Five 12" imported records (10 sides), Nos. PAT-PDT95/99; price \$13.10.

MORE fiction has been written about Palestrina than perhaps any other composer, and too much of this misinformation has been perpetuated from book to book, mouth to mouth. Even a fellow composer, Pfitzner (b. 1869) has been guilty of writing an opera based on the disproved though universally believed idea that Palestrina "saved church music." Suffice it to observe here that he didn't. Furthermore, the composer's name should not be identified with the Renaissance, although its spirit was in the air he breathed. He was the musical voice of the Catholic Counter Reformation, and whatever may be the myths that proclaim him "sweetness and ethereal light," his music is of a most forceful passion — the passion of a devout and dogmatic believer. Despite all that he musically absorbed from his predecessors, his art is an answer to the Renaissance secularity that surrounded him.

The reading of this historic mass conveys the kind of religious passion we have described. It has the proper kind of recorded sound — the open, moderately echoing transparency of a spacious stone and wood church. (Both the Lalande "De Profundis" and the "Marcellus" Mass were recorded at St-Eustache Church, Paris.)

Music lovers who know the glowing faith of Palestrina will need little encouragement from this quarter to obtain the music. It is the only complete Palestrina mass available on records, and my recollection of the sound of the only other performance by the Julian Chapel Choir under Ernesto Boezi (SEMS-26/30) as an equally revealing one, will not alter the fact that the latter performance has not been available for some time, and this one has reached us in very limited quantities.

PIERNE (GABRIEL)

Canzonetta for Clarinet & Piano.

See under HONEGGER: Sonatina.

PUCCHINI (GIACOMO)

Tosca — E Lucevan le stelle (Act III) (1 side), & CILEA: L'Arlesiana — Lamento di Federico: E la solita storia (Act II) (1 side). Giuseppe di Stefano, tenor (in Italian), and orchestra conducted by Alberto Erede. 12" imported record (2 sides), No. G-DB6580; price \$2.62.

NEW tenors crop up on records by the dozens; they appear with trial runs in the most popular arias and either make the grade or vanish into the second rate opera companies. This gentleman has all the promise of fitting the first alternative. His is a huge voice, to judge only from its size on records. The range is extremely large, and most efficiently controlled throughout. One can question what seems to this reviewer a lack of musical reserve without denying its great appeal. This is a well-recorded disc that will set the vocal enthusiasts arguing over its merits.

RAVEL (MAURICE)

Boléro. Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records (4 sides) in set VM-1220; price complete with album \$4.50 (automatic sequence: VDM-1220; \$3.50) (Vinylite pressings in automatic sequence: VDV-18; \$5.00).

SERGE KOUSSEVITZKY replaces his age performance of the "Boléro" (VM-352) with a sumptuously decked out pair of discs, recorded in Tanglewood. Let us hence not mince words. It is the most powerful performance yet made, and should obviate any other attempt for some time. The vinylite pressings are especially good.

SCARLATTI (DOMENICO)

"Sonata" in E major, Longo No. 23 (Cortège), & Toccata in D minor, Longo No. 422. Liselotte Selbiger, harpsichord. 10" imported record (2 sides) No. C-DD512; price \$2.10.

THIS is a beautiful harpsichord record and another link in the Danish tradition of musical excellence. The "Cortège 'Sonata'" has been thrice done before, and this performance betters each of them — even that of Madame Landowska (in Scarlatti Society Set, Volume I) whose superfluous mannerisms in this case are shown up for what they are: artifice not art. The "Toccata" (it was necessary to thumb through the Scarlatti thematic index to establish what the record label did not: that it is Longo No. 422) is given a tense and exciting performance that reveals greater creative strength in the composer than ordinary performance practices allow. The latter work was up to the present only available in a string transcription by the Pasquier Trio (PAT-PAT31). An excellent recording of a very wonderful instrument.

SCHUMANN (ROBERT)

Kinderszenen (Scenes from Childhood), Op. 15.

Alfred Cortot, piano. Two 12" imported records (4 sides), Nos. G-DB6700/1; price \$5.24.

TIME has not dealt too kindly with either the "Kinderszenen" or the pianist who here plays them. And this is one case where modern recording serves but to show up the failing resources of a once great pianist. The extra measure of sentimentality read into the already sweet score is here much the point. But people who recall the "good old days" will want these records. They were intended to replace an earlier performance by the same artist but the question is: Do they?

STRAVINSKY (IGOR)

Symphonie des Psaumes. The London Philharmonic Choir (in Latin) and Orchestra conducted by Ernest Ansermet. Three 12" imported records (6 sides) in set DE-EDA52; price complete with album \$7.35 (automatic sequence only).

AMONG the later works, the "Symphonie des Psaumes" (1930) is unique. It cuts loose from the contrived neo-classic forms that seek out ever newer "systems," and in sheer passion brings one back to the vigorous days of "L'Oiseau de Feu" (1910) and "Petrouchka" (1910/11). Yet, not

quite! Gone certainly is the savagery of those works, and some will suggest the presence of something far nobler. Whatever that elusive quality may be, it certainly is not the faith expressed in the text (from Psalms 39, 40 & 150) to which this austere work is set. Indeed, if the unending repetition of unchanged cadence, rhythm and melody heard in the concluding portion of this work, and its intentional tortured sound has real meaning, it is the outcry of a man who desires the security and refuge of faith, and who is protesting bitterly because he cannot find it. This thought occurred to me some years ago when pondering over the now ancient Paris performance under the direction of the composer (CMM-162), and it returned with added conviction as I experienced the richly recorded work afresh under the intuitive hand of Ernest Ansermet. Many will not like this music but there is just the chance that they will, in hearing it, gain a clearer sight of their own being and its relation to the world outside.

TCHAIKOVSKY (PETER ILYITCH)

Serenade in C major, Op. 48 for String Orchestra (7 sides) & *ANATOLE LIADOV: Berceuse* (1 side). The Philharmonia String Orchestra conducted by Issay Debrowen. Four 12" imported records (8 sides), Nos. G-C3751/4; price \$8.00 (available at present only in manual sequence). HERE one will find none of the sordid frustrated passion and essentially weak self-pity contained in the blustering symphonies. The "Serenade" is here available in a reading scaled down to the size of the musical content involved, and calculated to make pleasant listening. The odd size (No. 6 in the set of "Eight Russian Folk Dances," Op. 58) is consonant with the unpretentiousness of the enterprise, and the sparkling recording places this set or records on top of its competitors.

VAUGHAN WILLIAMS (RALPH)

Fantasia on a Theme by Tallis. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Two 12" records (4 sides) in set CMX-300; price complete with album \$3.50 (automatic sequence only).

IN setting the sixteenth century theme by the oft-called "father of English cathedral music," Vaughan Williams also digs into the past for his constructive principle. It is first the use of antiphonal ensembles, and second the application of the concerto grosso technique (where a small body of soloists are pitted against a larger ensemble of so-called "ripieno" players). The English composer has combined both ideas and thereby, without the slightest crescendo by any of his players, can produce an extremely delicate series of plateaued dynamics by calling each (or a portion of a) unit (or a portion thereof) into play at the desired time. Let no one suppose that this is a discovery of Vaughan Williams. He who studies the "Brandenburg Concertos" will find that Bach worked with this same principle — and to magnificent effect (I say "studies" rather than "hears" precisely be-

cause we have yet to find recordings of these concertos by conductors who fully grasp and apply the principles of Bachian orchestration).

When the reason for all these backward glances is demanded, the solution becomes a more difficult one. It may very well be that the quiet but nonetheless ever present yearning in this music is a symptom of a spirit ill at ease in the 20th century materialistic world. The retrospective "Mass in G minor" (DE-EDA57) reviewed last month would seem to be but another endeavor pointing in such a direction. Whatever may be at the root of Vaughan William's style, the "Fantasia" is a most intriguing example of it, and one finds that the present performance has all the subtlety implied by the scoring technique and the reason we have offered in explanation of it. If you strain your ears, you might be able to hear these quiet surfaces.

VERDI (GIUSEPPE)

Don Carlos (Act IV) — *Per me giunto è il dì supremo* (That supreme day) (1 side) & *ETTORE TITTA: Canzone — Dai canti d'amore* (Song of Love) (1 side). Titta Ruffo, baritone (in Italian), with orchestral accompaniment. 12" vinylite record (2 sides), No. V-15-1028; price \$2.50.

Don Carlos (Act V) — *Tu che le vanità conosci del mondo*. Margherita Grandi, soprano (in Italian), with Orchestra conducted by Alberto Erede. 12" imported record (2 sides), No. G-DB6631; price \$2.62.

EACH of these two discs will easily find their way to the proper turntable, whether it is the Titta Ruffo document (the two sides recorded in 1908 and 1912 respectively) with its implied vocal splendor or the latter with that splendor realized in physical sound. Some, however, will feel that Miss Grandi's expressive vibrato is a shade too pronounced. Listening to the purely Italian style of these two arias makes the recollection of the work as Verdi's second (but last) French opera come as a rude shock.

VIVALDI (ANTONIO)

Le Quattro Stagioni (The Four Seasons), arranged by Bernardino Molinari for Large Orchestra. Unnamed solo violin and organ, Orchestra of the Accademia di Santa Cecilia conducted by the arranger. Six 12" records (12 sides) in set CS-107; price complete with album \$12.04 (automatic only).

VIVALDI'S music basks in the reflected glory of Bach, whose settings of his works are however in no sense mere transcriptions: in every way they are new and original compositions replete with all the manifestations of the Bachian spirit. Of the original works of the Italian "melodista," we have actually but scanty representatives: a few concertos, concerti grossi and some violin sonatas; and these are generally heard only in heavily transcribed versions. Such is the strange fate of a composer who, if eclipsed in his native Italy, deeply affected the course of music throughout Europe.

"The Four Seasons" is one of the larger works, a series of concertos given the unity of its program and conception, though it too is but a part of a larger unit originally published as *Opus VIII* (Amsterdam, 1720). And of program music to the theme of the seasons it is the first known instrumental example, notwithstanding its clear antecedents in the tone painting of Renaissance vocal art, and the existence of series of "madrigals" set to roughly the same set of concepts.

These four concerti however have little kinship with the 19th century species of program music. For one thing there are the larger classic-romantic distinctions which make the separation an unbridgeable one. In addition there is the feeling for form which induced Vivaldi either to make extensive alterations in the text (prefaced to his score) or perhaps even to compose the poems himself. Then too, he depicts in abstract form without attempting to "interpret" in the later subjective manner. "Le Quattro Stagioni" is in any case an intriguing work and an excellent addition to the gramophonic repertoire.

The performance listed above contrasts strongly with another one (soon to be released) by Louis Kaufman (violin), Edouard Nies-Berger (organ), Edith Weiss-Mann (harpsichord) and the Concert Hall Society String Orchestra conducted by Henry Swoboda, which this reviewer has been fortunate enough to hear from test pressings. Both versions will undoubtedly be liked by some but there can be no question that only the Concert Hall performance can honestly be ascribed to Vivaldi. Mr. Molinari has in his flamboyant transcription gone so far afield that extended passages are hardly recognizable. He seems to use a huge number of cellos and basses, placed at so large a distance from the microphone that they lose much of their precision, bite and function as rhythmic underpinning. The harpsichord on the contrary is electronically pushed forward so that, instead of filling the tonal vacuum between high strings and the basses as well as adding to the forward rhythmic pulse, it becomes a coloristic device, tinsel-like and quite clever, but nonetheless wholly out of place in Vivaldi. The solo violinist (unnamed) is a wonderful technician on his instrument, but his style — consonant with this odd performance — is of a rhapsodic order: the vibrato is used to abandon, and the angular Vivaldi phrase is sweetened and softened into shapeless series of tones.

But he who likes lavish sound will find that the recording is one of the very best that has ever been made by Cetra, and the pressings, made here in the United States, are of an excellence fully the equal of imported discs. Surface noise is practically non-existent even when these records are played on the most sensitive equipment. Since however, tonal excellence alone will not satisfy those who want unadulterated Vivaldi, we can recommend that these individuals await the arrival (probably the end of September) of the original version, which at that time will be commented upon in greater detail.

COLLECTIONS

ENGLISH MADRIGALS SET II (recorded under the auspices of the British Council from the editions of E. H. Fellowes). The Cambridge University Madrigal Society under the direction of Boris Ord (Part 1: 6 sides); Isobel Baillie & Margaret Field-Hyde, sopranos, Gladys Winmill & René Soames, mezzo sopranos, and Keith Falkner, baritone (Part 2: 6 sides). Six 12" imported records (12 sides), Nos. G-C3745/50; price \$12.00.

CONTENTS:

Part 1: **THOMAS BATESON** (c. 1570-1630): Cupid in a bed of roses & Have I found her? **THOMAS TOMKINS** (1573-1656): See, see the Shepherds' Queen & When David heard that Absalom was slain; **JOHN BARTLET** (fl. c. 1606-1610): Of all the Birds that I do know; **JOHN WARD** (fl. c. 1613): Out from the Vale & Hope of my heart.

Part 2: **JOHN WILBYE** (1574-1638): Flora gave me fairest flowers; **THOMAS VAUTOR** fl. c. 1619: Sweet Suffolk Owl; **ORLANDO GIBBONS** (1583-1625): Dainty fine Bird; **THOMAS WHEELKES** (d. 1623): Lady, the birds right fairly; **FRANCIS PILKINGTON** (d. 1638): Care for thy Soul; **THOMAS MORLEY** (1557-1603): April is my Mistress's face & Now is the Gentle season; **JOHN FARMER** (fl. c. 1600): Fair Phyllis I saw; **GILES FARNABY** (c. 1560-c. 1600): Simkin said that Sis was fair; **JOHN BENNET** (fl. c. 1599-1614): Thyriss, sleepest thou?

SOCIALISM is not in vogue here in the "citadel of free enterprise," but a mild form of it across the Atlantic has been a guiding spirit in bringing to records two imposing sets of the "Madrigals of Merrie England." (For no readily discernable reason except the vicissitudes implicit in the complex business of importing records, the second of these two sets has reached these shores first, and this is the one now under discussion. The first set is expected shortly, and will be discussed and listed separately in a forthcoming issue. Those interested to learn its contents now are referred to page 616 of the "Gramophone Shop Encyclopedia," 1948 edition.) Since the Elizabethian madrigal was up to the present one of the most lamentably neglected areas of the phonograph repertoire, the solid support of this project by the British Council, socialistic or not, deserves real credit. It plunged into uncharted waters upon which the commercial companies feared to venture.

Unlike some of our record companies, the composers of the English madrigal were fearless and venturesome people. They appropriated the genre from its parent land, Italy; they adapted it to the peculiarities of the English language, to the special character of the newly unified English country and to their individual temper. During the years between 1588 (the first printing of a famous collection of Italian madrigals, "Musica Transalpina," the texts of which were translated into English) and about 1630, the madrigal was cultivated by

a nation with a degree of enthusiasm the like of which had perhaps never before been experienced in western culture.

The cult of the madrigal during those years was more than an accident of circumstance. It takes on special meaning to examine the genre itself. First it was in English, not Latin. It was individual not universal. It was essentially secular (though not necessarily without "spirit") not sacred. Its texts showed interest in the specifically English qualities English sunshine, not sunshine in general. All of these characteristics spell new forces at work, the greater part of which have been lumped together in one term: the Renaissance. And the essence of that movement, we are told, consists of the sudden awareness by human beings that they were the freer for the breakdown of the "Universal Church," the more secure for being at one with the fellow men of their country. The freedom felt suggests the initial testing of strength, and few historical periods have shown so avid a creative use of that strength. What the English madrigalist created had not always the inner intensity of other creative periods. His art had however the exuberance of youth not unmingled with the melancholy induced by new personal and social responsibility, new conflicts to replace those resolved. This accounts in part for the wide variety of the madrigalesque mood, for its burst of energy, its sudden halt.

All of these qualities can be heard in this collection, in general a meritorious one indeed if it is not without some deficiencies. The first part by the Madrigal Society is the weakest; it loses in intimacy as well in diction clarity for the excessive number of singers performing each part. To tell the truth the diction of the solo singers (part 2) is not the best possible either, but in their selections a beautiful transparency of part-writing is revealed. And the individual voices are assembled from among the best singers to be had. Time alone will tell how well the music will wear, but the few hearings by your reporter has not dimmed his enthusiasm for these splendid records one whit.

INSTRUMENTS OF THE ORCHESTRA. Famous

English instrumentalists performing under the direction of Sir Malcolm Sargent. Four 12" imported records (8 sides) Nos. G-C3619/22; price \$8.00.

HERE is an important set of records for schools without the facilities to demonstrate orchestral instruments in the flesh. It comes close to the real thing, and the improvements in recording technique are particularly telling when it comes to catching the complex frequency characteristics of the percussion instruments. The instrumentalists employed are of high caliber and a few of them are Jean Pougnet (violin), Anthony Pini ('cello), Frederic Thurston (clarinet), Dennis Brain (horn), Archie Camden (bassoon). Strings are apportioned two sides, woodwinds four, brass and percussion one each. The musical examples are chosen to demonstrate agility and tone color throughout the customary range of each instrument. Some of them are even off the beaten path of the "familiar clas-

sics." The trombone plays a portion of the wonderful opening of the "Tuba mirum" from the Mozart "Requiem," and there is a well-played snatch from the Haydn Trumpet Concerto. This is a set that will remain standard in its field for some years to come.

SONGS OF THE AUVERGNE, arranged by Marie-

Joseph Canteloupe. Madeleine Grey, soprano (in Auvergne dialect of French), with orchestra conducted by M. Elie Cohen. Three 12" records (6 sides) in set CMM-758; price complete with album \$4.75.

THESE records were formerly available to the record buying public on both domestic and imported surfaces. Discontinued some years ago, they are now brought back to the catalogue in response to an expressed public demand, and Columbia has neatly packaged them in a bright new album.

The melodies come from the historic central French province of Auvergne and have been collected, edited and arranged by the indefatigable pupil of Vincent D'Indy listed above. Often they are identified as pure folk songs, but this is a designation of only limited truth inasmuch as the exotic orchestral setting into which they have been cast is of the most sophisticated kind possible. But whatever may be their proper appellation, the arranger has preserved the freshness and rebellious vigor so often ascribed to the inhabitants of this independent province. And these qualities are heightened by the performance of Madeleine Grey, an authoritative interpreter of Ravel's songs (try the Chansons Madécasses" on VOX-186). The recordings are not of the most recent vintage, but they belie their years.

PATHE RECORDS

(Received too late for our deadline, these records will be reviewed in a forthcoming issue.)

CAMILLE SAINT-SAENS: Samson et Dalila—Complete recording. Soloists, Paris Opéra Chorus & Orchestra conducted by Louis Fourester. Fifteen 12" imported records (30 sides), Nos. PAT-116/30; price \$39.30.

The cast:

Dalila	Hélène Bouvier (Ms)
Samson	José Luccioni (T)
Abimelech	Charles Cambon (B)
Le Grand Prêtre.....	Paul Cabanel (Bs)
Le Viellard Hébreu.....	M. Médus (Bs)

PIETRO LOCATELLI: Sonata in D major for violoncello and harpsichord, as arranged by Piatti. André Navarra, 'cello, and Joseph Benvenuti, piano. Two 12" imported records (4 sides), Nos. PAT-PDT114/5; price \$5.24.

OLIVER MESSIAEN: Vingt regards sur l'Enfant Jésus — No. 15 only: Le Baiser de l'Enfant Jésus. Yvonne Loriod, piano. 12" imported record (2 sides), No. PAT-PDT113; price \$2.62.

FLORENT SCHMITT: String Trio, Op. 105. The Pasquier Trio. Four 12" imported records (8 sides), Nos. PAT-PDT103/6; price \$10.48.

ENGLISH DECCA SETS

LUDWIG VAN BEETHOVEN: Symphony No. 7 in A major, Op. 92. The National Symphony Orchestra conducted by Anatole Fistoulari. Five 12" imported records (10 sides) in set DE-EDA55; price complete with album \$11.55 (automatic sequence only).

HECTOR BERLIOZ: Symphonie Fantastique, Op. 14. The Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. Six 12" imported records (12 sides) in set DE-EDA56; price complete with album \$13.65 (automatic sequence only).

FRANZ LISZT: Les Préludes, Symphonic Poem No. 3. The Paris Conservatory Orchestra conducted by Enrique Jorda. Two 12" imported records (4 sides) in set DE-EDA54; price complete with album \$5.25 (automatic sequence only).

NEW DOMESTIC SETS

ALEXANDER GLAZUNOV: From the Middle Ages, Suite for Orchestra, Op. 79. Indianapolis Symphony Orchestra conducted by Fabian Seivitzky. Three 12" records (6 sides) in set VDM-1222; price complete with album \$5.75 (automatic sequence: VM-1222; \$4.75).

GEORGE FREDERIC HANDEL: The Faithful Shepherd (Il Pastor Fido) — Orchestral Suite arranged by Hans Kindler. National Symphony Orchestra conducted by the arranger. Two 12" records (4 sides) in set VM-1224; price complete with album \$4.50 (automatic sequence: VDM-1224; \$3.50).

ZOLTAN KODALY: Dances of Marosszék (3 sides); Seven Piano Pieces, Op. 11 — Il pleut dans la ville & Transylvanian Lament (1 side). Andor Foldes, piano. Two 12" records (4 sides) in set VOX-609; price complete with album \$3.50 (automatic only).

ROBERT SCHUMANN: Liederkreis (Song Cycle), Op. 39. Helen Traubel, soprano (in German), with Coenraad Van Bos, piano. Five 10" records (10 sides) in set CMM-752; price complete with album \$5.90 (automatic sequence only).

BEDRICH SMETANA: Wallenstein's Camp: A Symphonic Poem, Op. 14. Czech Philharmonic Orchestra conducted by Rafael Kubelík. Two 12" records (4 sides) in set MER-DM11; price complete with album \$3.94 (automatic sequence only).

JOHANN STRAUSS, JR.: "Vocal" Waltzes, arranged by Antal Dorati. Miliza Korjus, soprano (in vocalise spiced with a few discernable phrases in English), with RCA Victor Orchestra conducted by the arranger. Two 12" records (4 sides) in set VMO-1221; price complete with album \$3.50.

LONDON SETS

SIR EDWARD ELGAR: Pomp & Circumstance Marches (Nos. 1/4). London Symphony Orchestra conducted by Warwick Braithwaite. Two 12" imported records (4 sides) in set ON-LA23; price complete with album \$5.25.

FRANZ VON SUPPE: Overtures: Dichter und Bauer (Poet & Peasant), National Symphony Orchestra conducted by Sir Malcolm Sargent; Leichte Cavallerie (Light Cavalry), National Symphony Orchestra conducted by Boyd Neel; Morgen, Ein Mittag, Ein Abend in Wien (Morning, Noon and Night in Vienna), National Symphony Orchestra conducted by Victor Olof. Three 12" imported records (6 sides) in set LON-LA24; price complete with album \$7.35 (automatic only).

SONGS OF OLD VIENNA. Max Lichtegg, tenor, with orchestral accompaniment. Three 12" imported records in set LON-LA25; price complete with album \$7.35 (automatic only).

CONTENTS: FRANZ LEHAR: Der Zarewitch — Napolitana; Frasquita — Hab' Ein Blaues Himmelbett; JOHANN STRAUSS: Wein, Weib und Gesang; Eine Nacht in Venedig — Lagunen Walzer; Das Spitzentuch der Konigen — Du Marchenstadt in Donaulal; LEO FALL: Rose Vom Stambul — Rose von Stambul.

CETRA SINGLES

LUIGI CHERUBINI: Les Deux Journées — Overture. EIAR Symphony Orchestra of Turin conducted by La Rosa Parodi. 12" imported record (2 sides), No. CET-CB20218; price \$2.62.

DOMENICO CIMAROSA: Il Matrimonio segreto (The Secret Marriage) — Overture. EIAR Symphony Orchestra of Turin conducted by La Rosa Parodi. 12" imported record (2 sides), No. CET-CB20216; price \$2.62.

GIUSEPPE VERDI: Nabucco (Nabucodonosor) — Overture. EIAR Symphony Orchestra of Turin conducted by Sergio Failoni. 12" imported record (2 sides), No. CET-BB25011; price \$2.62.

DOMESTIC SINGLES

BELA BARTOK: Rondo No. 1 on a folk tune & Bulgarian Dance No. 1 (from the "Mikrokosmos") (1 side). Maro Ajemian, piano. ARAM KHATCHATURIAN: Chant poème (1 side). Anahid Ajemian, violin & Maro Ajemian, piano. 12" record (2 sides), No. V-12-0343; price \$1.25.

GEORGES BIZET: Les Pêcheurs de Perles (Act I) — A cette voix quel trouble agitait tout mon être (Recitative) & Je crois entendre encore (Romanza) (1 side) & JACQUES HALEVY: La Juive (Act IV) — Rachel! Quand du Seigneur (1 side). Richard Tucker, tenor (in French), and Columbia Opera Orchestra conducted by Wilfred Pelletier. 12" record (2 sides), No. C-72577; price \$1.25.

ARAM KHATCHATURIAN: Dance Suite No. 3 — Lezhinka (1 side). Bolshoi Theatre State Orchestra conducted by V. Nebolsin; GULAK ARTEMOVSKY-YORISH: Zaporozhian from beyond the Danube (opera) — Oh, my mother told me. Litvinenko-Volgemut, soprano (in Russian), and the Orchestra of the Kiev State Theatre of Opera and Ballet (1 side). 12" record (2 sides) No. DISC-4023; price \$1.50.

FRANZ LISZT: Sonetto del Petrarca, No. 104 (Anées de pèlerinage, 2nd year, No. 5). William Kapell, piano. 12" record (2 sides), No. V-12-0342; price \$1.25.

BEDRICH SMETANA: The Bartered Bride — Overture. Sadler's Wells Orchestra conducted by Lawrence Collingwood. 12" record (2 sides), No. C-72588; price \$1.25.

RICHARD STRAUSS: Salomé — Dance of the Seven Veils. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" record (2 sides), No. V-12-0344, price \$1.25.

TWO JEWISH MUSICAL PRAYERS SUNG IN A ROUMANIAN CONCENTRATION CAMP: El Mule Rachamin (God full of Mercy) & Rezeh (May it please God), as arranged by Sasa Grossman. Shalom Katz, cantor (in Hebrew), and L. Vachulka, organ. 12" record (2 sides), No. MER-DM17; price \$1.57.

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